



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

servedly applauded. The Concert-givers were aided by many artists of eminence.

A VERY excellent Amateur Concert, in aid of the Clergy Orphan Schools, was given at the Hanover Square Rooms, on the 18th ult., when a carefully-selected and highly effective programme was provided. Etiquette forbids our entering into any detailed account of the efficient manner in which the several pieces were performed; but we cannot refrain from mentioning the truly artistic style in which the pianoforte part of Beethoven's Trio in B flat (for pianoforte, violin and violoncello) was played by a lady, and we may say that generally the vocal music was rendered with care and judgment throughout. The room was well filled; and we sincerely trust that the noble Charity in whose aid the performance was given, may materially benefit by the result; for we hear that although the Institution has effected, and is still effecting, much real good, the house and all necessary organization are available for a much larger number of inmates.

MR. LANSDOWNE COTTELL gave a Morning Concert on the 29th May, at the Store Street Rooms, before a large audience. The principal vocalists were Miss Rosabella Shackell, Madame Alfardi, Miss Emilie Blanche, Miss Ida Wilmot, Madame Bishop, Madame Montserrat, Mr. Walter Reeves, Mr. Stanley Betjemann, Mr. Rowland, and Herr Angyalfi, all of whom were highly successful. Two youthful instrumentalists, Master Surtees Corne (pianoforte), and Master Louis D'Egville (violin), gave much pleasure in their solos; and Miss Jarman and Miss Helen Meredith, also proved themselves pianists of much ability, the first-named lady in Weber's Concert-Stück, and the second in a piece called "L'Ecosse."

MR. HENRY HOLMES's Concert at the Hanover Square Rooms, on the 21st ult., gave that excellent violinist an opportunity of displaying his talents in various styles of music, the programme including Schumann's Quartet in A major (in which the Concert-giver was ably supported by Messrs. Folkes and Burnett, and Signor Pezze), and several solos, all of which were warmly applauded by a thoroughly appreciative audience. Mendelssohn's variations in B flat, for two pianofortes (played with much effect by Miss Agnes Zimmermann and Mr. Walter Macfarren), contributed much to the interest of the Concert. His Royal Highness the Prince of Wales was present.

MR. HEATH MILLS gave an evening Concert on the 14th ult., at Camden Town, which met with every success. The orchestra, which consisted of the members of the North London Philharmonic Society, performed several pieces with much effect. Miss Gaskin was highly successful in her vocal solos, and also in a duet with Mr. Platt. Several glees were given during the evening, by a well trained choir, under the direction of Mr. Carpenter. Mr. Heath Mills conducted with skill and judgment, and Mrs. Oscar Smith ably presided at the pianoforte.

MR. J. TENNIELLI CALKIN's Concert (à l' invitation) took place at the Store Street Rooms, on the 18th ult. The principal feature of the programme was a most successful rendering of Benedict's Cantata *St. Cecilia*, in which Miss Bessie Emmett (pupil of Mr. Calkin) greatly distinguished herself. She was much applauded; and we have little doubt that she will eventually occupy an honourable position among the favourite Concert vocalists. The other solo parts were excellently rendered by Miss M. Severn, Messrs. Arthur Byron and Winn. The composer, who was present, expressed his unqualified approval of the performance. A second part, consisting of miscellaneous music, in which Mr. J. Baptiste Calkin, on the piano, and Mr. T. H. Wright, on the harp, sustained their deserved reputation, completed a very excellent performance.

## Reviews.

Oxford: At the Clarendon Press. London: MACMILLAN and Co.

*A Treatise on Counterpoint, Canon and Fugue; based upon that of Cherubini.* By the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc., Professor of Music in the University of Oxford.

THE teaching of Counterpoint may be said to be in a transition state. The accepted standard books on the subject define the laws without the slightest qualification—"this is allowed," and "this is not allowed" settle the matter at once and for ever in the mind of a student; and he is therefore taught to regard all deviations from these fixed rules in the works of the great composers as the privileged eccentricities of genius. Modern authorities, however, seeing that many of the laws belonged to old-world notions on the art, are prone to preface their teaching by explaining that, although a large number of the restrictions imposed upon those who study counterpoint are thoroughly obsolete, it is good in the first instance to observe them rigidly, in order that those who afterwards become composers, may, from having acquired the power of working in fetters, be able to work with additional freedom without them. Whether some day a book may be written which shall teach counterpoint as it is now practised remains still problematical. Meanwhile, however, Sir Gore Ouseley (who deserves to be heard, by reason of his talent and position) contributes one more to the works of what we may call the transition age, "based upon that of Cherubini." Why the book has been written it is difficult indeed to say; but being written, we are bound to accord much praise to the accomplished author for the careful and earnest manner in which he has performed his task. The rules are clearly laid down; and in most cases sufficient reasons are given for the necessity of their due observance; but the constant disagreement between the old theorists and the more modern ones, will, we fear, do much towards perplexing the pupil, and creating a latent feeling that a subject upon which so much difference of opinion can exist is scarcely worth serious study. In page 19, for instance, we are told, that Zarlino, Fux and other old contrapuntists of the severely strict school (as it might be termed) allow as a licence, in the third species of counterpoint, that the second or fourth crotchet being dissonant, may proceed to a concord by a skip. As Cherubini does not admit this licence, however, the student is recommended to avoid it; and yet although the faith of the reader is thus shaken in this composer, an immense number of specimens of counterpoint are given from Fux, as being worthy of imitation. Many of which we may say, by the way, are amongst the very worst examples—especially of two-part writing—that we have ever seen. The best portions of the book are unquestionably those which relate to Double Counterpoint and Fugue, the laws relating to the construction of a Fugue being especially well given; as, for example, where the student is told that the "answer" is to be regarded from a *melodic*, and not from a *harmonic* point of view, a rule of the utmost importance to beginners. In conclusion, we may say that Professor Ouseley has well considered the subject he has undertaken to expound; and if his work do not become the text-book for students, it will be rather because the traditional laws of counterpoint are fast dying out, than from any fault in the manner of setting them forth.

LONGMANS, GREEN AND Co.

*Singers and Songs of the Church: being Biographical Sketches of the Hymn-writers in all the Principal Collections.* By Josiah Miller, M.A.

THE title of this carefully compiled work will sufficiently explain its contents. The biographical sketches are arranged in chronological order; so that in fact the book presents an interesting history of the schools of hymn-writers; for although of course all authors of

hymns are not included, those who have at all won their way to public favour have a place in the volume; and any one may be easily referred to by means of the alphabetical index. The work will be found invaluable to all who are seeking for reliable information upon the Songs of the Church; and every credit is due to its author for the zeal with which he has devoted himself to the preparation of so excellent and useful a book of reference.

METZLER AND CO.

*Johann Sebastian Bach: his Life and Writings. Adapted from the German of Hilgenfeldt and Forkel. With additions from original sources.*

WE regret that the inexorable demands upon our space will not permit us to do more than recommend this work to all musical students. The translation of Forkel's "Life of Bach" having been long out of print, it was a happy thought to adapt portions of Hilgenfeldt's more elaborate book on the same subject, "with such additions from Forkel and other sources as seemed desirable." The result is an exceedingly interesting little volume, which we are confident will be read both with pleasure and profit.

NOVELLO, EWER AND CO.

*Le Carnaval de Rio. Pièce de Salon.*

*La Rose. Morceau Élégant.*

*Où vas tu, oiseau? Pièce descriptive.*

*Le Zephyr. Morceau Élégant.*

*Les Yeux bleus. Impromptu.*

Par J. W. Harmston.

THESE Pianoforte Pieces, by a composer of whom we have before made favourable mention, will be found useful to teachers; for, although unpretentious in design, there is an elegance in the passages which should recommend them to all who desire to cultivate a refined taste, as well as a brilliant execution. The first on our list reminds us of the "Carnival of Venice," made so popular to amateurs by Schulhoff's pianoforte arrangement. The introduction is somewhat rambling and unsatisfactory, but the theme is graceful, and effectively varied. Why, at page 6, the four crotchets should be written in the upper part against the flowing bass in  $\frac{3}{4}$  rhythm, we are at a loss to understand: surely the usual licence of writing two quavers against three might have been adopted, and we think that the passage marked "Facile" might then have been dispensed with; for any player who could execute the rest of the piece could most certainly vanquish this small difficulty. In "La Rose" we have a *cantabile* theme, treated with tenderness throughout; the only fault being that, after the modulation into G flat, the return to the original key is somewhat abrupt. "Le Zephyr" has perhaps a more pleasing subject than any of the pieces under notice; but the plan of throwing off *arpeggios* between the holding notes of the melody has now become such common property that we can scarcely tell one piece from another. We almost wish that Thalberg had patented this invention years ago, so that no other composer should have been permitted to infringe his right. The title, "Où vas-tu, oiseau," will sufficiently show the character of the next piece on our list; but in this case the "little warbler" sings a welcome song; and does not indulge in that reprehensible exuberance of spirits which would cause us not to care particularly where he was going to, provided he went away from us. The opening is particularly refined; and the variety of touches in both hands will prove useful to young players, who may be safely trusted with this elegant trifle, delicacy of treatment, rather than executive power, being needed for its due interpretation. The Impromptu—strangely christened "Les yeux bleus"—is based on an exceedingly simple theme, with which some powerfully accented octave passages in the left hand appear somewhat out of keeping. The second subject, in the subdominant, is very melodious. The piece is throughout of one colour—a compliment to the possessor of the "yeux

bleus" which is entitled to be respected—and the gentle nature of the passages, with the exception of those in octaves, which we have already mentioned, is most appropriate to the subject. "La Rose" and "Le Zephyr" are also published as duets, the last-named piece being perhaps somewhat more effective in that form than as a solo.

*Presto alla Tarantella; for the Piano. By Agnes Zimmermann.*

A BRISK and effective Tarantella, in A minor, which may be recommended to agile pianists both for pleasure and practice. The passages lie well under the hand; and it should be mentioned that the composer has judiciously indicated the leading fingers, wherever it is probable that a difficulty might arise. After the animated first subject, the second theme, in the relative major, steals in with beautiful effect, an admirable contrast with the sustained melody being obtained by a crotchet accompaniment on the half bar, with occasional triplets. After some well-conducted modulations, the first subject is re-introduced, in the original key, and the second subject in the tonic major, a fresh interest being thus awakened at the very point where it was most needed. We like this unpretending Tarantella as much as anything we have yet seen from this rising young composer.

*Le Vélocipède, Valse brillante, pour Piano. Par Rosario Aspa.*

A CHEERFUL waltz, in C major, evidently written for teaching purposes, and appropriately dedicated "aux élèves de Miss Chapman." There is nothing strikingly original in this little piece; but small fingers will be able to master the passages; and there is a second subject, in A minor, which contrasts well with the opening theme.

*Gondoliera Song.*

*A Song of Spring.*

Composed by Siegfried Jacoby.

THERE is character about the "Gondoliera" of this composer which is truly refreshing, in these days of common-place. The melody has a lazy flow, in excellent keeping with the words; and the detached quavers for the right hand, on the last note of each triplet, have an admirable effect. The modulation into A flat, and the semiquaver accompaniment, proceeding in thirds with the voice part, are convincing proofs of the power to invest a simple composition with much interest. We should be glad if our remarks upon this song could draw that attention to it which its merits entitle it to. The "Song of Spring" is scarcely as attractive as the one just noticed. The melody, however, is extremely vocal, and the pedal bass at the commencement is effective. The accompaniment is carefully written throughout; and the scale passage in the symphony is a point worthy of attention.

ROBERT COCKS AND CO.

*O Fair Dove! O Fond Dove! Song. Written by Jean Ingelow. Composed by Alfred Scott Gatty.*

WHETHER the number of vocal compositions propped up by the "Royalty" system may effectually exclude songs of merit which do not enjoy the advantage of such artificial support, we cannot of course pronounce; but certain it is, that if vocalists who have the power of introducing works to public notice were to select merely the best specimens of the class, the one now before us would very shortly receive attention. The composer has set the words of Jean Ingelow like a musician and a poet: indeed we have not met with a contralto song for some time so thoroughly to our mind. The alternation between F major and the relative minor is most happily managed; and the voice part carried on with the left hand, against the *staccato* accompaniment with the right, is highly effective: the melody, too, throughout is deeply sympathetic with the feeling of the poetry, and the harmonies are thoughtful and always appropriate. We hope to meet with Mr. Gatty again.